

UCLA FILM AND **ARCHIVE** TELEVISION

NEWSLETTER/CALENDAR, NOVEMBER - DECEMBER, 1989

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Friends of the Archive

News & Notes

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PHOTO: ERIKA SUDERBERG

Full pull-out Calendar Inside!

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The Archive inaugurates a new era in providing access to its collection on October 24 with the official opening of the Archive Research and Study Center on the UCLA campus. The Center is part of a new "Access Initiative" launched by the Archive in 1988 in the belief that encouraging and facilitating use of our collection is both part of our duty to the culture and an ideal complement to our preservation efforts. . .

MEMBER, INTERNATIONAL
FEDERATION OF FILM
ARCHIVES

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Among the services offered by the Archive Research and Study Center (ARSC) are the following::

Viewing of Archive collections at over ninety viewing stations .

Consultation with faculty for curricular uses of films and television programs.

Development and support for advanced research projects and specialized use of archival collections.

New Media Technologies applied to teaching and research, including interactive laser disc and related software.

Data access to Archive collections information via ORION on-line database.

Educational programs including media conferences and lectures.

Coordination with Academy of Television Arts and Sciences/UCLA Study Center.

Liaison between researchers and document resource centers in Los Angeles and International Federation of Film Archives members around the world.

Research aids, specialized guides and indexes including on-line access to AFI Catalog databases.

The Center is open to UCLA faculty, students and staff and to non-University clients conducting film and television research.

ARSC is located on the UCLA campus in Room 46 of Powell Library. ARSC office hours are Monday through Friday from 8:30 a.m. to 5:00 p.m.

For further information about ARSC services and parking on campus please phone 213/206-5388.

Written inquiries should be sent to:

Archive Research and Study Center
46 Powell, 405 Hilgard Avenue
Los Angeles, California 90024-1517

Most viewing takes place in the Instructional Media Laboratory, located in Room 270 of Powell Library.

Lab hours for
Fall, 1989 are:

M - Th: 8 - 8:45

Fri: 8 - 4:45

Sat: 12 - 4:45

Sun: 12 - 6:45

from cover, *OPENING DOORS...*

...The Access Initiative will effect all of the Archive's programs, and is designed to effect a qualitative leap forward in providing access to our holdings and to dramatically increase our service to the media arts field as a whole.

The Initiative takes on a variety of forms, from the ongoing public programming of film and television in Los Angeles to the celebration of preservation by UCLA and other archives around the world in the annual Festival of Preservation. The Archive has also embarked on an aggressive effort to increase access to the collection for programming at media arts centers around the country without compromising the Archive's preservation commitments.

But for the individual student or researcher the Initiative's most important element is the Archive Research and Study Center (ARSC). The opening of the new Center will begin a new chapter in the Archive's ability to assist researchers and provide consultation services. ARSC will also initiate research, study, publication and production projects.

ARSC Manager Steven Ricci and Assistant Manager Andrea Kalas oversee a complex of facilities and programs which have already more than tripled the Archive's service in this area. Working out of offices in Powell Library 46, the ARSC staff can now direct users to research the collection on terminals which are part of the University Libraries' on-line information system, ORION. A growing study collection of Archive materials on 1/2" tape allows researchers and students to request a title and view it within 24 hours.

Most of the Archive's study materials are now viewed in the University's extraordinary Instructional Media Laboratory, located in Powell Library 270. Open seven days a week, the Media Lab is equipped with more than 70 individual viewing stations and 14 small viewing rooms and

is capable of playing back all tape and disc formats, including international standards. ARSC also has a specialized viewing room which allows for the development of in-depth research projects and for viewing of 16mm materials. 35mm viewing will continue to be provided at facilities located at the Archive's Hollywood location.

In addition to dramatically increasing viewing of the collection, ARSC staff will be available for consultation with faculty from all disciplines, assisting in finding new curricular uses for film and television materials.

The development of the study collection (at a rate of 3,500 titles a year) will be greatly enhanced by the Archive's new agreement with the Academy of Television Arts and Sciences (ATAS). ATAS and the Archive will be working together on the development of the television study collection for use at ARSC and at the proposed ATAS-UCLA Study Center in North Hollywood.

In the future of ARSC are plans to work with new media technologies (see box: "New Technologies"), developing applications for teaching and research. ARSC will also initiate media conferences and lectures.

ARSC is currently moving forward with one of its central goals: the production of specialized guides and indexes such as the Tiananmen Incident Archival Project (see box: "Supporting Research"). The Center will also provide access to other information systems, including on-line access to the AFI catalog data bases.

The Research and Study Center is the culmination of years of planning and work by the entire Archive staff which has lead to the creation of new staff positions and the addition of significant on-campus facilities and equipment. The Center would not be a reality today without the ongoing support of the UCLA's Office of the Vice-Chancellor for Academic Administration. The interest and support of the Department of Film and Television, of ORION Services and the UCLA Libraries are critical to the ongoing effectiveness of the Center. A special acknowledgement should go to the administration and staff of UCLA's Office of Instructional Development, with whom ARSC shares facilities and a common commitment to the expanded educational use of audio-visual media at UCLA.

Over the past three years the John D. and Catherine T. MacArthur Foundation has provided grants to the Archive in support of the Interactive Technologies Analysis Project, the News and Public Affairs area, and, most recently, of the full range of activities in the Archive's Access Initiative. The Academy of Television Arts and Sciences is the Archive's principle partner in all of

SUPPORTING RESEARCH

The Archive Research and Study Center (ARSC) is committed to helping faculty and students expand their use of moving image materials in a wide range of disciplines. To this end ARSC will be developing research aids which will assist users in accessing collections of special interest.

Working with UCLA's Institute for Pacific Rim Studies we will develop a database providing subject access to American television news coverage of events in China between May and July of 1989. The Tiananmen Incident Archival Project will dramatically demonstrate the usefulness of our extensive news and public affairs collections.

ARSC is also working to produce a resource guide which will open the doors to the Archive's extensive collection of television coverage of the Watergate scandal.

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Research and Study Center

HOLLYWOOD COMES TO ARSC

MOST PEOPLE'S FIRST CONTACT with the Archive is the Research and Study Center (ARSC) on the UCLA campus. But ARSC is linked directly with our offices in Hollywood, where all of the Archive's programs work to complement efforts to increase access. Three ongoing programs have a particular impact on ARSC and its service to individual researchers. The efforts of our Cataloging, Preservation and Commercial Services staffs can be felt very directly in the day-to-day operations of ARSC.

The Archive's Cataloging Supervisor Martha Yee and her staff work to create inventory and cataloging records on ORION, the University's on-line information system. The Archive's collection is so large and diverse that without a sophisticated information retrieval system treasures might lie hidden for years with no hope of ever being discovered. The results of the Cataloging project are quite literally the key to unlocking the Archive's vaults.

The cataloging process is two-tiered. The Archive's primary goal is to make inventory records for all titles in the film and television collection available through ORION. Inventory records consist mainly of title, date and a physical description of individual works. Researchers can already search the entire film collection inventory on ORION. Television inventory information is already available up through the letter "G" and by May, 1990 should be completely input.

The second tier of the Cataloging project provides fully searchable catalog records, including production and cast credits, synopses, genre and subject headings. With more than 200,000 titles in our collection, this is a multi-year effort. Many titles have been fully cataloged and as new records are created they are immediately made available through public terminals.

The Archive's preservation effort is best known for its most tangible product: beautiful and complete prints of the motion pictures and television programs that make up our visual memory. It's easy to forget that a key by-product of the preservation effort is the fact that films that might otherwise have been lost forever are made available for research and study by present and future generations, allowing for an expansion of our understanding of moving

NEW TECHNOLOGIES

The Archive's Interactive Technologies Analysis Project is nearing completion of its pilot phase. Funded by the John D. and Catherine T. MacArthur Foundation and using software developed by Project Co-Director and UCLA Department of Film and Television Professor Steven Mamber, the project combines laser disc and computer technologies to create an interactive approach to using moving images in research and teaching.

Mamber recently won third prize in the Zenith Data Systems "Masters of Innovation" competition for his "Video-Windows" software which is used in the Project. The pilot phase of the project will result in two test applications of Mamber's software, one dealing with the close visual analysis of a classic film, using Orson Welles' "Macbeth," and the other dealing with a multi-cultural analysis of the recent Chinese film, Xie Fei's "A Girl from Hunan." Starting later in the Fall, researchers will be able to use the interactive system through the Archive Research and Study Center.

image media and its history.

The Archive's restoration of Orson Welles' "Macbeth," which restored the Scottish brogue of the original soundtrack as well as material which had long been left out of release versions of the film, is now part of the Archive's Interactive Technologies Analysis Project (see box: "New Technologies"). This project uses videodiscs and computers interactively to expand our understanding of Orson Welles' work, matching the art of preservation with the study potential of new technologies. The recently restored Fred Astaire specials, unplayable in their original format, are a priceless record of the development of Mr. Astaire's career and of the advancement of television technology. Thanks to the generosity of Mr. and Mrs. Astaire and to the success of the Archive's preservation effort, these programs are now available for viewing in ARSC.

The Archive's Commercial Services division licenses newsreel footage from the Hearst Metrotone Newsreel Collection to innumerable film projects and television programs. In addition to this service, Manager Howard Hays and the Commercial Services staff work in conjunction with the newly-teamed Research and Study Center staff to provide researchers with increased access to our vast newsreel collection.

One of the first projects the two areas have collaborated on is the creation of a Hearst Metrotone Newsreel Study Collection available for viewing through ARSC. Over 500 hours of newsreels transferred to tape as part of Commercial Services' ongoing activities are already available to researchers and fully searchable via a database located in ARSC.

These programs play important roles in the Research and Study Center's effort to expand user access to all of the Archive's collections.

As the Center expands and develops in future

DISCOVERING TREASURES

The Archive's Cataloging project, in cooperation with the UCLA Libraries, creates inventory and catalog information about our collection which is then made available to researchers through the Libraries' on-line information system, ORION.

The public can already see the results of this effort through two terminals located in the Archive Research and Study Center. By the Spring of 1990, the Archive's file will be searchable from any public terminal in any library on campus.

The Cataloging staff has recently completed inputting inventory records for the Archive's entire motion picture collection. Television inventory information is already available on ORION up through the letter "G" and by May, 1990 should be completely input. Inventory records provide title, date and physical description of the Archive's holdings, and will gradually be enhanced so that users can search by cast and production personnel or by genre headings.

The Archive staff is making rapid progress in the multi-year project to provide full catalog access, including credits, plot summaries, genre and subject headings, to the thousands of titles in the film and television collections. As new records are added to the file, they are available on ORION.

Searching the Archive's database is very similar to searching for books and articles on ORION. For more information about searching ORION consult with ARSC staff or just log on to ORION and type HELP!

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ARCHIVE PROGRAMMING

INDEPENDENTS
IN NOVEMBER

LA FILM CRITICS DEBUT ARCHIVE SERIES

The Archive's new "Critic's Choice" series got off to a rousing start on September 30 with a screening of Monte Hellman's "Two-Lane Blacktop." The sold-out event was the first of an on-going program presented in collaboration with the Los Angeles Film Critics Association. Following the screening critics Steve Gaydos and Bill Krohn joined director Hellman for a spirited discussion of the legendary road movie. The next "Critic's Choice" program is scheduled for Thursday, October 26. Daily Breeze critic Jerry Roberts will moderate a discussion with director Ivan Passer and actor Jeff Bridges after a screening of their 1980 film "Cutter's Way."

CAL. ARTS COUNCIL GRANT TO ARCHIVE

The Archive has received a grant from the California Arts Council in support of its public programming in Melnitz Theater on the UCLA campus. The Council panel placed the Archive's program in the highest level of achievement among presenting organizations in the state overall. The Archive provides Los Angeles audiences with an ongoing program of alternative film and television programs, receiving CAC support for the past eight years.

SOCIETY FOR ANIMATION STUDIES CONFERENCE

The Animation Workshop of the UCLA Department of Film and Television is presenting the First Annual Conference of the Society for Animation Studies in Melnitz Theater October 27 - 29. The Conference is co-sponsored with the American Animation Institute and in collaboration with the Archive. For panel and screening schedules and for registration information, please call the Animation Workshop at 213-825-5829.

DURING THE MONTH OF NOVEMBER, the Archive will present several programs highlighting independent production and critical work in alternative media.

The 1989-90 Independents Forum series got off to a successful start with the September 28 screening of the new thriller, "The Kill Off," followed by a lively discussion with the film's director, Maggie Greenwald.

On Tuesday, November 7, we will present a panel discussion/presentation, "Women in Media: Critical Representation," co-sponsored with F.A.R. (Foundation for Art Resources, Los Angeles) and LA Freewaves, Southern California's first citywide video festival. Panelists include Renee Tajima (co-director, "Who Killed Vincent Chin"), Coco Fusco (New York State Council for the Humanities), and Yvette Nieves-Cruz (Director, San Antonio Film Festival).

Also in November, the Archive, LACE and Filmforum will present work by Chilean expatriate Raul Ruiz, one of Europe's most highly acclaimed and prolific directors. As a preview to a complete Ruiz retrospective in 1990, the Archive will present "Life is a Dream" (November 11), a modern adaptation of a 17th century play. "Life is a Dream" has been hailed by many critics as Ruiz's best, most assured and

visually striking film in years.

Filmforum will present Ruiz' "On Top of the Whale" (1982) November 6 (at LACE) and "Hypothesis of a Stolen Painting" (1978) on November 13. Screenings are at LACE, call (213) 276-7452 for more information. An ongoing LACE exhibition, "Raul Ruiz-Multiple Revolutions," will feature the director's video work, including "Querelle de jardin" and "Le petit manuel de l'histoire de France" October 16-November 22. LACE is located at 1804 Industrial Street in downtown Los Angeles. Call (213) 624-5650 for more information.

On November 16, independent Argentine filmmaker and UCLA Department of Film and Television professor Jorge Preloran will present his new feature "Zulay: Facing the 21st Century," a documentary on the immigrant experience of a 27-year-old indigenous Otavalena woman who came to live in Los Angeles where she began evaluating old and new cultures before returning to Ecuador.

See the accompanying article on the program of William Klein films which round out a series of events designed to draw attention to serious, groundbreaking work being done by independents in the U.S. and abroad.

CINEMA OUTSIDER: THE FILMS OF WILLIAM KLEIN

The Archive is pleased to present a series of films by William Klein, an American expatriate who has been living and working in Paris since the 1940s. He is best known as a photographer, whose books are important achievements in the history of photography publishing. His first book, "New York," captured the attention of filmmakers Louis Malle and Federico Fellini. Klein's film career began in the late 1950s, and although he was allied with French New Wave filmmakers Chris Marker, Alain Resnais and Agnes Varda, he was also at the forefront of the cinema verite movement of the early 1960s. Klein's work in film and photography, as critic Jonathan Rosenbaum explains, derives its importance "...from his capacity to straddle and confound conventional categories in both media."

Klein's work resists categorization; his films range from documentaries such as "The Little Richard Story" (which opens the Archive series

on November 2) and "Muhammad Ali the Greatest" to fiction films such as "Who Are You, Polly Maggoo?" and the anti-American allegory "Mr. Freedom," to his work on a sequence of the collaborative film "Far from Vietnam."

Out of the twenty-four films Klein made between 1958 and 1987, none are distributed in the United States. "Cinema Outsider: The Films of William Klein" was organized by the Walker Art Center Film/Video Department. Series curator Nancy Robinson remarks, "Rather than being marginal, Klein exists outside the margins, resolutely refusing to allow his work to be placed in one or another ideological camp. It is crucial to add here that he refuses as well to recognize rules of propriety and that he is obsessed with the controversial danger zones of contemporary life, especially in America."

The series plays Thursdays evenings in November. See the Calendar for details.

UCLA Film and Television Archive

CALENDAR

November 2 - December 7, 1989



MODE IN FRANCE

(CINEMA OUTSIDER:
The Films of William Klein)

CINEMA OUTSIDER: THE FILMS OF WILLIAM KLEIN - November 2, 9, 16, 30
American Filmmaker in Paris, Continuing to Resist Category

CINECITTA: FIFTY YEARS - November 4, 5, 11, 12, 18, 19, 25, 26
A Celebration of One of the World's Most Prestigious Film Studios

THE ARCHIVE TELEVISION THEATER - November 9, 14, 21, 28, 30, December 5
A Program of Anthology Television from Television's Golden Age

SCREENINGS AND EVENTS:

CRITIC'S CHOICE - December 7
Rarely Seen, Quality Films, Filmmakers and Their Critics

CONTEMPORARY DOCUMENTARY SERIES - November 14, December 5
A Showcase of Outstanding Recent Work in the Field

NEW ITALIAN CINEMA - December 2
Recent Features by Two of Italy's Most Promising Young Directors

WOMEN IN MEDIA: CRITICAL REPRESENTATION - November 7
Panel Discussion/Presentation of Forefront Issues to Women in the Media Arts

ZULAY: FACING THE 21ST CENTURY: New Documentary- November 16

RAUL RUIZ'S "LIFE IS A DREAM": Screening and Discussion with Director and Critics - November 11

Programs sponsored by the UCLA Film and Television Archive are supported by grants from the California Arts Council and the National Endowment for the Arts.

FILM & TELEVISION SERIES...

CINEMA OUTSIDER: The Films of William Klein

While internationally recognized as a master photographer, William Klein has maintained a parallel career in cinema (virtually a film per year since 1958) that has remained largely unknown. Yet Klein's film work is every bit as daring, irreverent and revealing as his photographs. Partly for this reason, not one of his 24 films, completed between 1958-87, are currently available for American distribution. These include important documentaries such as MUHAMMAD ALI, THE GREATEST; ELDRIDGE CLEAVER, BLACK PANTHER; and THE LITTLE RICHARD STORY, as well as the anti-American allegory, MR. FREEDOM and a wealth of fiction feature work. From the slapstick irreverence of his satires to his insightful portrayals of American pop icons, Klein has made a career of breaking boundaries and confounding expectations. Rather than marginal, his films exist outside the margins, resolutely refusing to allow themselves to be placed in one or another ideological camp. The archetypal American in Paris, he has purposely remained a cinema outsider whose singular distanced vision will at last receive a closer viewing by American audiences.

November 2, 9, 16, 21, 30

CRITIC'S CHOICE

UCLA Film and Television Archive will present a special monthly program with the Los Angeles Film Critics Association (LAFCA) called **CRITIC'S CHOICE**. Members of LAFCA have chosen films which they feel deserve special recognition and presentation within the context of the Archive. This program offers the rare opportunity to see these distinctive films and meet their creators in conversation with the critics who have singled them out. A round table discussion will follow each film, including filmmakers, producers, actors, screenwriters and other film professionals, moderated by film writers and critics from LAFCA.

December 7

CINECITTA: FIFTY YEARS

Like Hollywood, Italy's Cinecittà is one of the myths of our time. Celebrating the golden anniversary of Cinecittà Studios, the Archive presents a 20-film series displaying the works of some of the great films made there, including the work of the famed directors Alessandro Blasetti, Roberto Rossellini, Luchino Visconti, Goffredo Allessandrini, Luigi Zampa, Michelangelo Antonioni, Mauro Bolognini, Francesco Rosi, Ettore Scola, Luigi Comencini, Mario Monicelli, Valerio Zurlini, Elio Petri, Bernardo Bertolucci and of emerging ones, including Nanni Moretti, Francesco Laudadio and Giuseppe Bertolucci. Founded in 1937 and located on the outskirts of Rome, Cinecittà is the largest and most qualified studio production facility in Europe and is highly regarded in all genres for the craftsmanship and handsome scale of its productions, its talented set and costume designers and the skill of its technicians. This retrospective traces the history of the so called "Hollywood on the Tiber" -- the one constant entity in the turbulent history of Italian filmmaking.

November 4, 5, 11, 12, 18, 19, 25, 26

ACADEMY/CONTEMPORARY DOCUMENTARY SERIES

Presented with the Academy of Motion Pictures Arts and Sciences and the Academy Foundation, the 8th Annual Contemporary Documentary Series was conceived as a showcase and features outstanding recent work in the documentary field. Twenty feature and short films are presented and will include all of the 1989 Academy Award-winning and nominated films.

Screenings are held on Tuesday evenings at 8:00p.m. **FREE ADMISSION.**
October 3, 17, 31

TELEVISION THEATER

Presented by the Archive in association with the Academy of Television Arts and Sciences.

The Archive houses one of the nation's largest archival television collections, comprised of over 25,000 programs on 35mm film, kinescopes and videotapes. One of the strengths of the Archive's collection is its wealth of television anthology programs from many of the great theater series aired in the 1950s and '60s, including Playhouse 90, Alcoa Premiere, Westinghouse Desilu Playhouse, Chrysler Theater and many more. This November, the Archive will begin an ongoing series of the best of television drama, featuring some of the most noteworthy actors, actresses, writers and directors working in the television and film industry. The importance of this series isn't simply nostalgia, but an understanding of television history not only for TV scholars but active members of the entertainment community and the public. All programs are free to the public.

November 9, 14, 21, 28, 30, December 5

MELNITZ MOVIES

Melnitz Movies, a graduate student film group, schedules previews, special series and discussions with filmmakers throughout the academic year in conjunction with the UCLA Film and Television Archive and is funded by the Graduate Student Association. Most screenings are designated as Central Ticket Office (CTO) events - available and free to UCLA students *only* (valid student I.D.). These tickets are available *only* on the day of the screening at the Central Ticket Office at 9:00a.m. and at the MacGowan Box Office at 10:30a.m.

Movies play at 8:00p.m. on Wednesdays and at 7:30p.m. on Fridays.

Look for Melnitz Movies calendars in the Melnitz Theater lobby, or for more information, call (213) 825-2345.

SCHEDULE:

Thursday, November 2

CINEMA OUTSIDER:

THE FILMS OF WILLIAM KLEIN

(Double bill, 5:30p.m./\$2.50, \$1.50 students and seniors)

BROADWAY

BY LIGHT

(1958) Directed by William Klein.

Klein's first film, which he considers "the first Pop film," is an experimental meditation on Times Square's movie marquees and neon lights. His vision of the night prompted Louis Malle to enlist Klein's assistance on *ZAZIE DANS LE METRO*. 35 mm, 12 min.

ELDRIDGE CLEAVER, BLACK PANTHER

(1970) Directed by William Klein.

In the late 1960s the Black Panthers were reviled and feared by the majority of white America while lionized by a "radical chic" social set. Eldridge Cleaver, charismatic and controversial leader of the Panthers, asked Klein to do a film on him while he was in exile in Algeria. With his uncanny sense of timing and politics, Klein creates a singular portrait of black activism, although limited by Klein's decision to censor himself in the interests of agit-prop purity. In Klein's words, "In my zeal to make a statement...I censored the craziness." 35 mm, 75 min.

(Double bill, 7:30p.m./\$5.00, \$3.00 students and seniors)

THE LITTLE RICHARD STORY

(1980) Directed by William Klein.

This brilliant portrayal of Little Richard captures "America's black superman" attempting to resolve the conflict between his divine calling and profane success. Acting on advice from God and in defiance of unscrupulous producers, Little Richard walks off the film, yet exists in the breach as Klein quickly shifts the focus from the man himself to his status as cultural icon (comically evidenced in the cult of impersonators, hangers on, and fans Klein uncovers). As Little Richard says, "Elvis may have been King, but I am the Queen." 16 mm, 90 min.

THE MODEL COUPLE (LE COUPLE TEMOIN)

(1976-77) Directed by William Klein.

In this sci-fi cautionary comedy an average young couple is chosen by the French "Ministry of the Future" for a public scientific study in an effort to better anticipate the desires of a lucrative consumer society. Besieged by behaviorists and psychologists, measured and tested on network television, and discussed by the intelligentsia, the husband and wife become instant media stars and unwilling targets for disgruntled citizens. With Anémone and André Dussolier. 35mm, 100 min.

Saturday, November 4

CINECITTA: FIFTY YEARS

(7:30p.m./\$5.00, \$3.00 students and seniors)

THE IRON CROWN

(LA CORONA DI FERRO)

(1941) Directed/co-written by Alessandro Blasetti.

Blasetti was the most important Italian director of the 1930s, and this extremely rare archival treasure has gone unseen for many years. A highly stylized and unique adaptation of a thirteenth-century legend about a crown made from the Cross of Christ, *THE IRON CROWN* is a sweeping period romance about the tyranny of power. King Sedemondo has murdered his brother, Licinio, and laid claim to his kingdom. An old witch then prophesizes that Sedemondo's wife will bear a daughter, Licinio's wife a son, and that the son will win the hand of the Princess and rightfully claim the throne. The film is removed from any concrete moment of history, and, what seems also a sly critique of abusive authority becomes a timeless protest against tyranny. With Gino Cervi, Elisa Cegani, Massimo Girotti, Luisa Ferida. 35mm, 104 min.

FOUR STEPS IN THE CLOUDS (QUATTRO PASSI FRA LE NUVOLE)

(1942) Directed/co-written by Alessandro Blasetti.

This film bears strong resemblance to American melodramas of the '40s, while also experimenting with new forms of Italian realism. A young married salesman, Paolo, meets a pretty girl, Maria, on a bus. She is pregnant and has been abandoned by the man she loves. She persuades Paolo to accompany her to her parents' farm and pretend to be her husband. Young Paolo's dreary urban existence, aggravated by a bitter, nagging wife is contrasted with the country, authentic, fresh and healing, equating simple virtues with redemption and the oppression of the urban worker with that of the peasant farmer. With Gino Cervi, Adriana Benetti, Guiditta Rissone, Carlo Romano. 35mm, 90 min.

Sunday, November 5

CINECITTA: FIFTY YEARS

(2:00p.m./\$2.50, \$1.50 students and seniors)

THE ART OF GETTING BY (L'ARTE DI ARRANGIARSI)

(1955) Directed/co-written by Luigi Zampa.

The controversial theme of this film is the expedient adaptability of the Italian character. Rising toward riches, Alberto Sordi plays a clever Sicilian who adapts himself to the changing regimes of Italy. The film passes through monarchy, socialism, fascism and the rule of the clerics. Zampa's portrait of Sordi's amoral pragmatist wavers between amusing fun and bitter satire. You don't know whether to applaud or hiss this ethical chameleon. With Elli Parvo, Luisa Della Noce, Franco Coop. 35mm, 91 min.

(Double bill, 7:30p.m./\$5.00, \$3.00 students and seniors)

THE ENAMORED (GLI INNAMORATI)

(1956) Directed/co-written by Mauro Bolognini.

THE ENAMORED treats the loves, intrigues and troubles of a Roman neighborhood and its people — mostly its youth — in a realistic manner, but with great flair. The comedy takes place in a single Roman square, beautifully shot by Massimo Sallusti. Bolognini achieved some notoriety with *THE ENAMORED*, a comedy that turned him towards a peculiar brand of optimistic Neo-realism. By the late '50s, he would begin a series of more serious collaborations with Pier Paolo Pasolini. With Antonella Luaidi, Cosetta Greco, Valeria Moriconi, Gino Cervi. 35mm, 93 min.

LUCIANO SERRA, PILOT

(1938) Directed/co-written by Goffredo

Alessandrini.

This film is an apparent paean to the Italian Air Force, and was co-written by Roberto Rossellini. Luciano Serra, a pilot, finds that life offers no exhilaration without the high flying of combat. Finally, he takes off on a transatlantic flight and disappears. Meanwhile, his son, Aldo, has donned the pilot's wings and winds up fighting in Ethiopia. *LUCIANO SERRA PILOTA* won the Mussolini Cup Award at the Venice Film Festival. Nazzari's hero is very much in the American spirit: a tough minded, devilish adventurer. With Amadeo Nazzari, Germana Paolieri, Roberto Villa, Mario Ferrari. 35mm, 84 min.

Tuesday, November 7

WOMEN IN MEDIA: CRITICAL REPRESENTATION

Co-sponsored with F.A.R. (Foundation for Art Resources) and LA Freewaves

(8:00p.m./\$5.00, \$3.00 students and seniors)

A panel discussion/presentation of women of color working on areas of film and video, critical writing and curatorial projects. Panelists will discuss issues of representation for women in various arts, but particularly within the practices of current media production and dissemination.

Panelists: RENEE TAJIMA (Film critic, Village Voice, National Public Radio; Associate Editor, The Independent Film & Video Monthly; Co-producer/director, *WHO KILLED VINCENT CHIN?*); COCO FUSCO (Program Officer, New York Council for the Humanities; editor, *Histories: New Latin American Cinema*; curator, "Young British & Black"); YVETTE NIEVES-CRUZ (Director, CineFestival, Guadalupe Cultural Center, San Antonio, Texas; founding member, Latino Collaborative; co-curator, "Siempre Presente: Women's Video from Latin America").

Thursday, November 9

CINEMA OUTSIDER:

THE FILMS OF WILLIAM KLEIN

(5:30p.m./\$2.50, \$1.50 students and seniors)

MR. FREEDOM

(1967-68) Directed by William Klein.

The French government prevented the exhibition of this "grotesquely stylized" political satire under the mistaken impression that it lampooned the events of May '68. America's Mr. Freedom, a ruggedly handsome superhero, is sent to save France from the Red Menace. Drawing its stylistic inspiration from comic strips, *MR. FREEDOM* effectively lampoons a world of political intrigue consisting of secret agents, mad indoctrinators and femmes-fatales, all equipped with the host of James Bond gadgets that befit a global struggle. With Delphine Seyrig, Donald Pleasance and Yves Montand. 35 mm, 100 min.

(Double bill, 7:30p.m./\$5.00, \$3.00 students and seniors)

MUHAMMAD ALI, THE GREATEST

(1974) Directed by William Klein.

In Klein's first documentary feature, *CASSIUS LE GRAND* (1964-65) he accurately captured both the frenzy and mounting controversy that would follow the young fighter Cassius Clay well after his legendary meeting with Sonny Liston. Years later, Klein returned to witness the now-seasoned and renamed champion face the awesome George Forman in Zaire. The re-edited result was the 1974 release *MUHAMMAD ALI, THE GREATEST*, an incomparable portrait of an American legend. 35 mm, 120 min.

THE FRENCH

(1981) Directed by William Klein.

The French Open tennis tournament (known by those on the circuit as "the French") remains one of the sport's oldest and

most celebrated tournaments. In this feature length portrait, Klein captures high-stakes tennis at its clay court finest. With Bjorn Borg, Yannick Noah, John McEnroe, Ilie Nastase, Chris Evert, Jimmy Connors, Andrea Jaeger and Ivan Lendl. 35mm, 120 min.

THE ARCHIVE

TELEVISION THEATER

(7:30p.m./FREE; Dickson Auditorium)

REQUIEM FOR A HEAVYWEIGHT

(airdate: 10/11/56) Produced by Martin Manulis and directed by Ralph Nelson for Playhouse 90 on CBS.

REQUIEM was the first 90 minute drama originally written (by Rod Serling) for television and was the first time Keenan & Ed Wynn appeared in a program together. A professional heavy weight boxer, finding that he is finished after fourteen years and has been double-crossed by his manager, struggles to start a new life. Winner of six Emmy Awards including best program, best single performance (Palance) best teleplay writing, best direction and best art direction. With Jack Palance, Keenan Wynn, Ed Wynn, Kim Hunter. 3/4" videotape, 90 min.

THE MAN IN THE FUNNY SUIT

(airdate: 4/15/60) Produced and directed by Ralph Nelson for Westinghouse Desilu Playhouse on CBS.

Documentary drama of the true struggle of Ed Wynn to perform his first dramatic role as "Army" in REQUIEM FOR A HEAVYWEIGHT. Portraying themselves are Red Skelton, Rod Serling, Bob Mathias, Martin Manulis and others. 3/4" videotape, 60 min.

Saturday, November 11

CINECITTA: FIFTY YEARS

(6:00p.m./\$2.50, \$1.50 students and seniors)

WHITE NIGHTS (LE NOTTE BIANCHE)

(1957) Directed/co-written by Luchino Visconti.

An adaptation of the same Dostoyevski story filmed by Ivan Pyriev in the USSR in 1959, and by Robert Bresson in France in 1971. Dreamlike and elegiac, WHITE NIGHTS deliberately uses artificial settings and soft, grainy photography to gain its effects. As a consequence, appearance and mood totally govern the *mise en scène*. Marcello Mastroianni plays Mario, a shy young man who meets a mysterious young girl named Natalia (Maria Schell), sobbing on a canal bridge. Captured in endless night on the stylized streets of Livorno, the suspension is spectral, carried along on a subtly orchestrated mood. With Jean Marais, Clara Calamai, Dick Sanders. 35mm, 105 min.

RAUL RUIZ

RETROSPECTIVE PREVIEW

(8:00 p.m./\$5.00, \$3.00 students and seniors)

LIFE IS A DREAM

(1986) Directed by Raul Ruiz.

A loose adaptation of a play by 17th century author Pedro Calderon de la Barca. In Calderon's LIFE IS A DREAM, a young prince learns the lesson that life is but a dream from which we wake when we die, and that dreams may be as real as life. Ruiz translates this lesson to cinema, which, he suggests, may also be a dream. Ruiz's prince is at once Flash Gordon and a Chilean revolutionary who tries to recall a particular film he once used as a mnemonic device for remembering some secret information.

The action takes place predominately in a movie theatre where the characters slide effortlessly between screen and theatre: the two sides of Ruiz's unique "reality". With Sylvain Thiolle, Roch Leibovici, Benedicte Sire, Jean-Bernard Guillard. 35mm, 100 min.

Sunday, November 12

CINECITTA: FIFTY YEARS

(Double bill, 2:00p.m./\$5.00, \$3.00 students and seniors)

THE COMMISSARY PEPE

(1969) Directed/co-written by Ettore Scola.

Scola liberally takes from Ugo Faccio De Lagards's book of the same name. Commissioner Pepe works in a small, tranquil, seemingly proper town in the Venetian province. In the course of a discreet investigation, the town commissioner discovers that the town is rampantly immoral. He prepares a dossier for each case, but is stopped by his superiors who tell him not to implicate the more prestigious names on the list. He decides not to compromise. In Scola's moral twist, hypocrisy reigns as the issue of political conscience becomes relative to the society and the people being governed. With Ugo Tognazzi, Silvia Dioniso, Gaetano Cimarosa, Marianne Contell. 35mm, 104 min.

GENERAL DELLA ROVERE

(1959) Directed/co-written by Roberto Rossellini.

During the occupation of Northern Italy, a pleasant swindler, Bardone, is arrested and, in exchange for a lightened sentence, agrees to impersonate the secretly assassinated Resistance leader, General Della Rovere, thereby becoming a German informant. But due to his subsequent identification with the character he refuses to reveal a key enemy of the Reich. For this he dies like General Della Rovere ought to have. Rossellini's view of war has changed since ROME, OPEN CITY, years earlier. There is ambivalent irony in this portrait of a shallow confidence man who assumes a courageous role. Excellent script; fine performances by Vittorio De Sica, Hannes Messemer, Sandra Milo, Giovanna Rali, Anne Vernon. 35mm, 137 min.

(Double bill, 7:30p.m./\$5.00, \$3.00 students and seniors)

LE AMICHE

(1955) Directed/co-written by Michelangelo Antonioni.

Based on a novella by Cesare Pavese, this is Antonioni's first venture with an important literary source. LE AMICHE follows the lives of four young women as observed by Clelia, who has returned to her native city, Turin, to open a fashion salon. She throws in with a group of wealthy women, and their assorted mates, and discovers life among the advantaged to be a meaningless affair. The interplay of characters is consistently fascinating, and the film has an ironic edge that makes it a true tragedy-comedy of morals. This film is unlike Antonioni's later films where life just was. With Eleonora Rossi Drage, Valentina Cortese, Yvonne Fournieux, Madeleine Fischer, Franco Fabrizi. 35mm, 105 min.

WHITE NIGHTS (LE NOTTE BIANCHE)

(1957) Directed/co-written by Luchino Visconti.

(see film notes for Saturday, November 11)

Tuesday, November 14

ACADEMY/CONTEMPORARY DOCUMENTARY SERIES

(Double bill, 8:00 p.m./FREE)

WITNESSES

(1988) Directed by David M. Ostriker and Martyn Burke.

Afghanistan was the site of the longest war ever fought by the Soviet Union - a conflict recorded more extensively on video than any war in history. Newly developed miniature video cameras made it possible for independent observers to go where professional camera crews could not. WITNESSES tells the story of that ten-year war in on-the-spot interviews with participants from America, France, Britain, and the U.S.S.R. Each was a foreigner who risked her or his life in Afghanistan, from nurses and doctors to defecting Russian soldiers. Their stories are astonishing, horrifying and heroic. 16mm, 90 min.

COVERUP: BEHIND THE IRAN-CONTRA AFFAIR

(1988) Produced by Barbara Trent, Gary Meyer, David Kaspar.

Coverup is a tangled tale of greed, corruption, drug smuggling, hostage deals, assassinations and more. It includes: the explosive allegation that the 1980 Reagan/Bush campaign delayed the release of hostages until after the election through a private arms deal with Iran; an account of the "Shadow Government" - assassins, arms dealers, drug operatives and U.S. military personnel; the CIA's involvement in drug running; and Oliver North's plan to suspend the constitution. 16mm, 75 min.

THE ARCHIVE

TELEVISION THEATER

(7:30p.m./FREE; Dickson Auditorium)

BANG THE DRUM SLOWLY

(airdate: 9/26/56) Directed by Daniel Petrie for U.S. Steel Hour on CBS.

Based on the book by Mark Harris and featuring six of the Miss America contestants for 1956 — Margo Lucey, Beverly Cass, Sandra Simpson, Lorna Ringle, Jewel Smerage and Joy Corrado — this production was done *live*. A major-league baseball catcher learns that he has an incurable disease. He tells one person — pitcher Henry Wiggin — his secret, and together they plot to keep the truth from the rest of the team. With Paul Newman, Albert Salmi, Georgann Johnson, Rudy Bond, George Peppard, John McGovern. 3/4" videotape, 60 min.

ROOKIE OF THE YEAR

(airdate: 12/7/55) Directed by John Ford for Screen Directors Playhouse on NBC.

Based on the story by W.R. Burnett. In this, John Wayne's first dramatic TV appearance, he plays a small-town newspaper sports writer who wants to make it big in big-city sports reporting. Wayne ferrets out the fact that the outstanding new player on the NY team is actually the son of a baseball great of the past who was barred from the game forever for his part in the infamous Chicago "Black Sox" scandal. Wayne's story would be front page news, but he decides to kill it in order not to hurt the young rookie, only to find out that his "exclusive" is common knowledge among the big-town sportswriters. Wayne's real-life son, Patrick, plays the rookie of the title. With Vera Miles, Ward Bond, James Gleason, Willis Bouche, Harry Tyler, William Forrest, Robert Layden, Tiger Fafara. 3/4" videotape, 30 min.

FLASHING SPIKES

(airdate: 10/4/62) Directed by John Ford for

Alcoa Premiere on ABC.

Based on the novel by Frank O'Rourke; Fred Astaire hosts the production. Years ago Slim Conway (James Stewart) was thrown out of major-league baseball for accepting a bribe to throw a game. Now the past has come back to haunt him — he is accused of bribing his friend, young ballplayer Bill Riley, whose error cost his team a World Series game. John Wayne has a cameo role and his son, Patrick, plays Riley. With Jack Warden, Edgar Buchanan, Tige Andrews, Vin Scully, Don Drysdale. 16mm, 60 min.

Thursday, November 16**CINEMA OUTSIDER:****THE FILMS OF WILLIAM KLEIN**

(5:30p.m./\$2.50, \$1.50 students and seniors)

**PANAFRICAN
CULTURAL FESTIVAL
(FESTIVAL PANAFRICAIN
DE LA CULTURE)**

(1969) Directed by William Klein.

Klein documented Africa's first music festival which attracted a diverse array of talent from throughout the continent and provided Westerners and Europeans with their first exposure to the African sound. 35mm (from 16mm), 90 min.

NEW DOCUMENTARY

(7:30/\$5.00, FREE to UCLA students with ID, and MP/TV staff and faculty)

ZULAY:**Facing the 21st Century**

(1989) Directed by Jorge and Mabel Preloran and Zulay Saravino.

Shot over a span of eight years, Zulay chronicles the immigrant experiences of a 27-year-old Otavalena woman, who left her native land and came to Los Angeles to live with filmmakers Jorge and Mabel Preloran. The film documents the juxtaposition of two cultural mores; and portrays Zulay as a woman with an open attitude towards learning everything she could, who argues strongly in the film that she has not lost her culture, but rather has gained another. When she becomes assertive enough to move comfortably in the Western world, she returns to her village to find there is little for her to do; her frustration is compounded by her community's rejection of her as a negative example — a free-spirited single woman who has travelled the world without Otavaleno male support. 16mm, 120 min.

Saturday, November 18**CINECITTA: FIFTY YEARS**

(Double bill, 7:30p.m./\$5.00, \$3.00 students and seniors)

**THE CHALLENGE
(LA SFIDA)**

(1958) Directed/co-written by Francesco Rosi.

Throughout his career, Rosi has been attracted to themes of corruption. *THE CHALLENGE* is based on a real event in the protection racket controlling the Naples fruit and vegetable market. The film shifts the focus away from the woman, Assunta, who killed her lover's murderer, and concentrates instead on Vito who rebels against the Neapolitan racketeers. Inspired by American gangster films, *THE CHALLENGE* has that rough-and-tumble feel played out on the shadowy streets of Naples. Rosi used the narrative mainly to depict a world of corruption, sacrificing complexity of character to the intricate depiction of villainy. With Jose Suarez, Rosanna Schiaffino, Nono Vingelli, Decimo Cristiani, Jose Jaspe. 35mm, 110 min.

LE AMICHE

(1955) Directed/co-written by Michelangelo Antonioni.

(see film notes for Sunday, November 12)

Sunday, November 19**CINECITTA: FIFTY YEARS**

(Double bill, 2:00p.m./\$5.00, \$3.00 students and seniors)

**DESERT OF THE
TARTARS
(IL DESERTO DI TARTARI)**

(1976) Directed by Valerio Zurlini.

Dino Buzzati's 1940 novel of the same name is a discomfiting story about man's basic fear of the unknown. A looming fortress towers over the desert, and its garrison has been commissioned to prevent any incursion by an unspecified enemy. Eight years from script to screen, the real star is the fortress of Bam in south-east Iran, a strange purgatory for the aristocratic officers who inhabit it. This tale about man's need for illusion takes on Kafkaesque qualities as the garrison becomes entrenched in its ritualized preparations for the enemy-that-never-comes. It's as if Buñuel had directed *LA GRANDE ILLUSION*. With Jacques Perrin, Vittorio Gassman, Philippe Noiret, Max Von Sydow, Fernando Rey, Jean-Louis Trintignant. 35mm, 140 min.

**WE WANT THE
COLONELS (VOGLIAMO
I COLONELLI)**

(1973) Directed/co-written by Mario Monicelli.

Comedy director Monicelli pulled off a real coup with this irreverent political satire about a rightist plot to restore a dictatorship to Italy. Ugo Tognazzi plays the extremist who masterminds the failed rightist plot and then later tries to sell the blueprint for his coup d'état to a small African republic. While unloading most of his comedic spleen on Italy's right-wing fringe, Monicelli never stops wagging his finger at the other end of the political spectrum. With Claude Dauphin, Lino Pabisi, Tino Bianchi, Gianni Solaro. 35mm, 100 min.

(Double bill, 7:30p.m./\$5.00, \$3.00 students and seniors)

**THE MOST BEAUTIFUL
EVENING OF MY LIFE
(LA PIU' BELLA SERATA
DELLA MIA VITA)**

(1972) Directed/co-written by Ettore Scola.

In Milan, Alfredo Rossi has made a rapid career climb, thanks to the wife of the dead director of his company. Arriving at his bank in Lugano too late to deposit 100 million lire that he has illegally exported from Italy, he searches for a hotel. After a mysterious breakdown, he is lead by a mute to a nearby castle. There a group of retired legal professionals, welcome him with extreme courtesy and invite him to participate in their regular evening "game" — a trial in which he is the defendant. The proceeding's ambiguous atmosphere, half real, half joke, is revealed in the morning to have been an elaborate pretense and Lugano drives away, this time to his real sentence. With Alberto Sordi, Michel Simon, Pierre Brasseur, Charles Vanel. 35mm, 108 min.

**THE ADVENTURE OF
PINOCCHIO**

(1972) Directed by Luigi Comencini.

"An adaptation of Carlo Collodi's classic story, the film is a

subtle rendering of the lessons of morality and ethics all people, not only children, must learn in order to survive, both socially and personally, in the great, big 'real world'. Comencini's Pinocchio is a live, blond-headed boy running barefoot through the village and ignoring his father. This boy realizes that being good does not always mean following the rules, but being able to distinguish what is right from what is wrong." —*Melissa Gibbs*. With Nino Manfredi, Gina Lollabrigida, Andrea Balestri, Bittorio De Sica. 35mm, 115 min.

Tuesday, November 21**THE ARCHIVE****TELEVISION THEATER**

(7:30p.m./FREE; Dickson Auditorium)

A TIME FOR LOVE

(airdate: 6/21/55) Produced by Robert Costello and directed by Paul Bogart for Armstrong Circle Theatre on NBC.

A beautiful, young, small town, farm girl engaged to the town bully, meets and falls in love with a handsome, travelling salesman at a county fair carnival. With John Cassavetes, Gena Rowlands, Richard Morse, Joseph Sweeney. 3/4" videotape, 30 min.

IT'S MENTAL WORK

(airdate: 12/20/63) Produced by Dick Berg and directed by Alex North for Bob Hope's Chrysler Theatre on NBC.

Based on the short story by John O'Hara and adapted by Rod Serling, Bob Hope hosts the production. Ernie Wigman (Lee J. Cobb) is tired of the bar he owns and wants to sell it. His bartender, Rich, might be a good candidate, only Rich doesn't seem to have the cash. Ex-light-heavyweight champion Archie Moore has a supporting role. With Harry Guardino, Gena Rowlands, Stanley Adams, Mary Wickes. 16mm, 60 min.

Saturday, November 25**CINECITTA: FIFTY YEARS**

(Double bill, 7:30p.m./\$5.00, \$3.00 students and seniors)

**TRAGEDY OF A
RIDICULOUS MAN (LA
TRAGEDIA DI UN UOMO
RIDICOLO)**

(1981) Directed by Bernardo Bertolucci.

The 'ridiculous man' of the title is Primo Spaggiari. On his birthday, he stands on the roof of his factory and views what seems to be the abduction of his son by a gang. Primo and his wife's immediate reaction is to find a means for the inevitable ransom demands, but business has been bad that year. The son's friends, Laura and Adelfo, console the parents, but both are secretly involved with the kidnapping. The entire event becomes an elaborate plot to part a fool from his money. When Primo is told that his son is dead he immediately plans to at least save his business. When the son is "returned," Primo is left to figure out which means more to him — his son or his money. 35mm, 118 min.

**GOOD NEWS
(BUONE NOTIZIE)**

(1979) Directed and written by Elio Petri.

Here Giancarlo Giannini plays a media executive, leading a drab, average existence. One day, he bumps into an old classmate, Gualtiero, who is scared stiff from a threat on his life. Convinced the old chum is suffering from a persecution complex, he and Gualtiero's wife have him committed to an asylum. The urban landscape is bristling with rot, eros has lost its appeal and

everyone's life is swamped by triviality. Petri's black humor condemns the men to impotence and self-pity and the women to fend for themselves. With Angela Molina, Aurore Clement, Paolo Bonacelli, Ombretta Colli. 35mm., 110 min.

Sunday, November 26

CINECITTA: FIFTY YEARS

(Double bill, 2:00p.m./\$5.00, \$3.00 students and seniors)

**THE MASS IS OVER
(LA MESSA E' FINITA)**

(1985) Directed by, co-written by and featuring Nanni Moretti.

Moretti plays Don Giulio, a convert to the priesthood who was once part of the radical '60s. Don Giulio tries desperately to offer his pastoral services with sympathy and understanding, but he is rejected by all he encounters. The humor is in his dogged innocence, in his blundering with outmoded ideals that are only suitable for some windy parish in the mountains. The secret of the picture's success is its total impatience with all the bunk and baloney of everyday life. With Margherita Lozano, Ferruccio De Ceresa, Enrica Maria Modugno. 35mm, 96 min.

**MADE TO MEASURE
(FATTO SU MISURA)**

(1984) Directed by Francesco Laudadio. 35mm, 95 min.

(Double bill, 7:30p.m./\$5.00, \$3.00 students and seniors)

**SECRETS, SECRETS
(SEGRETI, SEGRETI)**

(1985) Directed/co-written by Giuseppe Bertolucci.

A woman's film if considered quantitatively, the all-female cast has seven of Italy's best actresses. Younger brother of Bernardo, Giuseppe Bertolucci's story centers around Laura (Lina Sastri), a young terrorist who executes one of her gang during an assassination attempt on a judge. Laura's outrageous act determines the fate of each woman, sometimes to tragic end. Her continued presence uncovers conspiracies of silence and collusion and a frightening self-revelation. SECRETS, SECRETS suggests that some secrets are better left concealed. 35mm, 94 min.

**THE FAMILY
(LA FAMIGLIA)**

(1987) Directed by Ettore Scola.

Eighty years of life in a bourgeois Rome family, all told from inside the apartment by the grandfather of the prolific nest. Wars, exiles, and other tragedies do not interrupt the flux of family unions and divisions. Scola mixes sad and happy memories of his own upbringing with episodes that could come from anybody's personal experiences. Humorous, but in less sarcastic a vein than in Scola's earlier comedies and social satires. One setting undergoes subtle changes as time passes; and the ending comes around full circle as THE FAMILY continues on. 35mm, 127 min.

Tuesday, November 28

**THE ARCHIVE
TELEVISION THEATER**

(7:30p.m./FREE; Dickson Auditorium)

**THE PLOT TO KILL
STALIN**

(airdate: 9/25/58) Produced by Fred Coe and directed by Delbert Mann for Playhouse 90 on CBS.

The theme is Stalin's lust for power, and his feverish and ever-increasing suspicions of those around him. In 1952, six months before the Soviet Premier's death, on the eve of the 19th Communist Party Congress, Stalin confides to his personal secretary, Poskrebyshchev, his plan to insure complete control. This depiction of infighting and battles for power in the Kremlin angered the Soviets so much so that they closed down the CBS News Moscow bureau in retaliation to its airing. With Melvyn Douglas, Eli Wallach, Oscar Homolka, E.G. Marshall, Luther Adler, Thomas Gomez, Marian Seldes. 3/4" videotape, 90 min.

Thursday, November 30

**CINEMA OUTSIDER:
THE FILMS OF WILLIAM KLEIN**

(5:30p.m./\$2.50, \$1.50 students and seniors)

**WHO ARE YOU, POLLY
MAGOO (QUIETES-VOUS,
POLLY MAGGOO?)**

(1965-66) Directed by William Klein.

Klein's first feature took the European film press by storm with its tongue-in-cheek portrayal of the 1960's Pop culture explosion. Klein, a former Vogue fashion photographer, sharply captures the Op and Pop art days in all their frenzy. "Everything's a fashion," Polly remarks. A satire about the couture world and the media, his caustic portrayal of television, fashion models, and style dictators is still on target. Winner of the Prix Jean Vigo at the Cannes Film Festival. 35 mm, 105 min.

(Double bill, 7:30p.m./\$5.00, \$3.00 students and seniors)

SLOW MOTION

(1984) Directed by William Klein.

Using a special camera system designed and developed for NASA, Klein invited France's most stellar athletes to pose in SLOW MOTION, a lightning-quick montage of grace, strength and style. 35 mm, 30 min.

FAR FROM VIETNAM

(1967) Collaboration between William Klein, Jean-Luc Godard, Claude Lelouch, Joris Ivens, Chris Marker and Alain Resnais.

This groundbreaking collaboration was the controversial choice to open the New York Film Festival. Klein extensively recorded one of the country's largest anti-war marches and provides clear proof of a nation divided by strong feelings surrounding U.S. involvement in the Vietnam war. 35mm, 45 min.

MODE IN FRANCE

(1985) Directed by William Klein.

Klein's documentary send-up of the French high fashion industry features designers Kenzo, Agnes B., Castelbajac, Gaultier, Blaude Montana and super-model Grace Jones. 35mm, 90 min.

**THE ARCHIVE
TELEVISION THEATER**
(7:30p.m./FREE; Dickson Auditorium)

WISH ON THE MOON

(airdate: 3/29/53) Produced by Fred Coe and directed by Delbert Mann for Goodyear TV Playhouse on NBC.

Two young women friends, Eva Marie Saint and Phyllis Kirk, have opposite personalities and wishes. Kirk is highly motivated to pursue an acting career and Saint seems absent of any motivation at all beyond getting married and raising a family. Kirk ends up with a failed career but a wonderful marriage and Saint becomes a huge stage and screen star. Both secretly envy the other. With Richard Carlyle, Rita Vale, Allen Nource. 3/4" videotape, 60 min.

MIDDLE OF THE NIGHT

(airdate: 9/19/54) Produced by Gordon Duff, directed by Delbert Mann and written by Paddy Chayefsky for Philco Television Playhouse on NBC.

A young, recently divorced woman (Eva Marie Saint) gradually falls in love with her older boss (E.G. Marshall), but their families are scandalized. The matter is further confused by the arrival of the woman's ex-husband who is still in love with her. Mid-way in the show Miss America, Bess Myerson, makes a special appearance. With Steven Hill, Ann Shoemaker, Peg Hillias, Betty Lou Keim and special appearance by Patricia Crowley. 1/2" videotape, 60 min.

Saturday, December 2

YOUNG ITALIAN FILM DIRECTORS
(Double bill, 7:30p.m./\$5.00, \$3.00 students and seniors)

**IT'S HAPPENING
TOMORROW
(DOMANI ACCADRA)**

Directed by Daniele Lucchetti.

(1987) In 1848, Tuscan revolutionaries were rebelling against Austrian invaders. This fairytale/adventure story of two young cowherds, Lupo and Edo, gives a fanciful view of events leading to the formation of the Italian state. The two young men flee north after a robbery, pursued by Austrian mercenaries, and have various experiences including romance, intrigue and battle. Meanwhile, revolution has broken out and the Grand Duke of Tuscany is forced to grant the people a constitution. With Paolo Hendel, Giovanni Guidelli, Ciccio Ingrassia, Angela Finocchiaro. 35mm, 92 min.

**ITALIAN NIGHT
(NOTTE ITALIANA)**

(1987) Directed by Carlo Mazzacurati.

Set mainly in a small province in northern Italy's Po Delta, Mazzacurati's film follows one man's discoveries in a small town. Twenty years prior to Lawyer Otello Moralani's arrival, methane wells provided a profitable industry which was stopped because of indiscriminate drilling. A romance blossoms but Othello's insatiable curiosity leads him to uncover a number of secrets, big and small, not the least of which is that a previous inspector had been murdered for similar investigating. With Marco Messeri, Giulia Boschi, Mario Adorf, Memé Perlini. 35mm, 85 minutes.

NOVEMBER/DECEMBER AT A GLANCE...

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

Double bills play in order printed.
Ten minute intermission between films, except where noted.

Box office opens one hour prior to screening time.
Tickets cannot be reserved or purchased in advance.
All seats are first come, first served.

Archive Television Theater programs are held in DICKSON AUDITORIUM on the UCLA campus.
(see map on following page)

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Cinecitta: Fifty Years
2:00p.m.
THE ART OF GETTING BY
7:30p.m.
THE ENAMORED
LUCIANO SERRA, PILOTA

6

Department of Film & Television
Student's
Special Projects and Events

7

SYMPOSIUM
Women in Media:
Critical Representation
8:00p.m.

8

Melnitz Movies
8:00p.m.
(title to be announced)

9

The Films of William Klein
5:30p.m.
MR. FREEDOM
7:30p.m.
MUHAMMAD ALI
THE FRENCH
Archive Television Theater 7:30p.m.

10

Melnitz Movies:
7:30p.m.
(title to be announced)

11

Cinecitta: Fifty Years
6:00p.m.
WHITE NIGHTS
Retrospective Preview: Raul Ruiz
7:30p.m.
LIFE IS A DREAM

12

Cinecitta: Fifty Years
2:00p.m.
THE COMMISSARY PEPE
GENERAL DELLA ROVERE
7:30p.m.
LE AMICHE
WHITE NIGHTS

13

Department of Film & Television
Student's
Special Projects and Events

14

Documentary Series:
WITNESSES
COVERUP: BEHIND THE IRAN-
CONTRA AFFAIR
Archive Television Theater 7:30p.m.

15

Melnitz Movies:
8:00p.m.
(title to be announced)

16

The Films of William Klein
5:30p.m.
PANAFRICAN CULTURE
FESTIVAL
New Documentary:
ZULAY: Facing the 21st Century
7:30p.m.

17

Melnitz Movies:
7:30p.m.
(title to be announced)

18

Cinecitta: Fifty Years
7:30p.m.
LE AMICHE
LA SFIDA

19

Cinecitta: Fifty Years
2:00p.m.
DESERT OF THE TARTARS
WE WANT THE COLONELS
7:30p.m.
MOST BEAUTIFUL EVENING
THE ADVENTURE OF PINOCCHIO

20

Department of Film & Television
Student's
Special Projects and Events

21

Archive Television Theater
7:30p.m.
Featuring Gena Rowlands:
A TIME FOR LOVE
IT'S MENTAL WORK

22

Melnitz Movies:
8:00p.m.
(title to be announced)

23

THANKSGIVING

24

Melnitz Movies:
7:30p.m.
(title to be announced)

25

Cinecitta: Fifty Years
7:30p.m.
TRAGEDY OF A RIDICULOUS MAN
GOOD NEWS

26

Cinecitta: Fifty Years
2:00p.m.
THE MASS IS OVER
MADE TO MEASURE
7:30p.m.
SECRETS, SECRETS
THE FAMILY

27

Department of Film & Television
Student's
Special Projects and Events

28

Archive Television Theater
7:30p.m.
THE PLOT TO KILL STALIN

29

Melnitz Movies:
8:00p.m.
(title to be announced)

30

The Films of William Klein
5:30p.m.
WHO ARE YOU, POLLY MAGOO?
7:30p.m.
SLOW MOTION
FAR FROM VIETNAM
MODE IN FRANCE
Archive Television Theater 7:30p.m.

1

Melnitz Movies:
7:30p.m.
(title to be announced)

2

New Italian Cinema
7:30p.m.
IT'S HAPPENING TOMORROW
ITALIAN NIGHT

3

Department of Film & Television
Student's
Special Projects and Events

4

Documentary Series:
8:00p.m.
YOU DON'T HAVE TO DIE
VINCENT: THE LIFE AND DEATH
Archive Television Theater
7:30p.m.
THE TIME OF YOUR LIFE

6

Melnitz Movies:
8:00p.m.
(title to be announced)

7

Critic's Choice:
7:30p.m.
SINGIN' IN THE RAIN

(For further information on MELNITZ MOVIES, call (213) 825-2345)

Tuesday, December 5

**ACADEMY/CONTEMPORARY
DOCUMENTARY SERIES**

(Double bill, 8:00 p.m./FREE)

YOU DON'T HAVE TO DIE

(1988) Produced by William Guttentag and Malcolm Clarke.

After intensive treatment at the Mayo Clinic young Jason Gaes triumphed over cancer that had been diagnosed as almost certainly terminal. In the course of his recovery Jason found that books and media always depicted cancer in children as synonymous with death. As Jason put it, "Well, I didn't die. So I wanted to write my own book about what it's really life for a kid to have cancer." "My Book for Kids with Cansur", written by Jason and illustrated by his brothers, has helped children and adults worldwide to better cope with devastating illness. 16mm, 27 min.

**VINCENT: THE LIFE
AND DEATH OF
VINCENT VAN GOGH**

(1987) Produced by Tony Llewellyn-Jones;
Directed by Paul Cox.

Paul Cox (MAN OF FLOWERS and MY FIRST WIFE) has made an exquisite, timeless tribute to Vincent Van Gogh using as his text simply the letters Vincent wrote to his brother Theo, beautifully read by John Hurt. Cox's images were shot on location in Van Gogh's Holland and France: meadows, birds in flight, as well as the famous sunflowers. Some scenes were recreated with actors; some shot with hand-held 8mm camera. 35mm, 100 min.

**THE ARCHIVE
TELEVISION THEATER**

(7:30p.m./FREE; Dickson Auditorium)

**THE TIME OF YOUR
LIFE**

(airdate: 10/9/58) Produced by Gordon Duff
and directed by Tom Donovan for Playhouse
90 on CBS.

Adaptation of the prize-winning play by William Saroyan about the various characters who populate a waterfront dive called Nick's Saloon, Restaurant and Entertainment Palace. Jackie Gleason stars and also composed and conducted the original music. With Betsy Palmer, Dick York, Jack Klugman, Bobby Van, James Barton, Bert Freed, Terry Carter, Steve Franken, Carlos Montalban, Ray McHugh, Billy M. Greene, Dina Merrill. 3/4" videotape, 90 min.

Thursday, December 7

CRITIC'S CHOICE

Co-sponsored with the Los Angeles Film
Critics Association

(7:30p.m./\$5.00, \$3.00 students and seniors)

SINGIN' IN THE RAIN

(1952) Directed by Stanley Donen and Gene
Kelly.

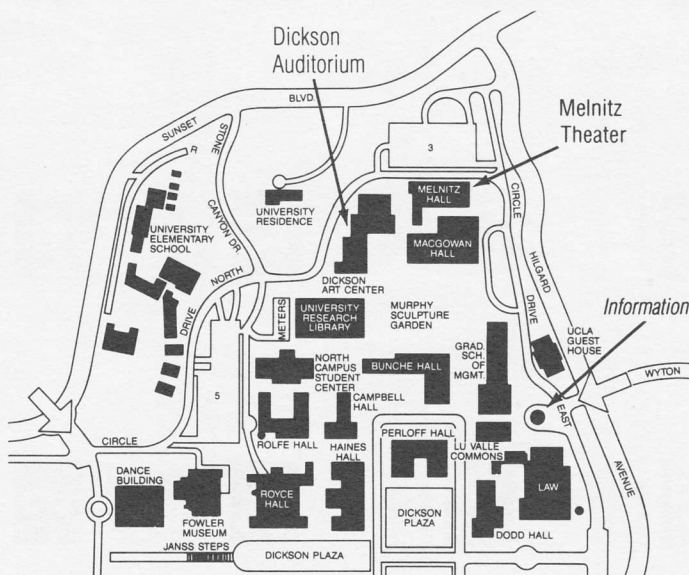
One of the most brilliant Hollywood musicals ever made that spoofs the early sound era of Hollywood, featuring unforgettable performances and musical numbers, including the title song, O'Connor's "Make 'Em Laugh", "You Are My Lucky Star", and "Broadway Melody". With Gene Kelly, Debbie Reynolds, Donald O'Connor, Jean Hagen, Cyd Charisse. 35mm, 102 min.

PANEL PARTICIPANTS: Director Stanley Donen, Dale Munroe (*Film Industry Gazette*), Miles Krueger (Institute of the American Musical), Albert Johnson (Curator and Professor, UC Berkeley) and other panelists to be announced.

MELNITZ THEATER

is located in Westwood on the northeast corner of the UCLA campus, near the intersection of Sunset Boulevard and Hilgard Avenue.

PARKING is available for \$4.00 in Lot #3, located on the UCLA campus, adjacent to Melnitz Theater. Free off-campus street parking is available after 7:00pm, east of Hilgard Avenue on Charing Cross Road.



**UCLA Film and Television
Archive has offices on the
UCLA Campus in Westwood and
in the Television Center Complex
in Hollywood.**

**The Archive
has programs in Preservation,
Programming
and Research & Study.**

**UCLA Film and Television
Archive
Newsletter/Calendar**

**EDITOR
Geoffrey Stier**

**ASSOCIATE EDITOR
Claire Aguilar**

**DESIGN &
CALENDAR EDITOR
Christina M. Riley**

**ASSISTANT NEWS EDITOR
Diane Vogler**

*The CALENDAR
is a publication of the
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the NEWSLETTER*

**Following are phone numbers and
addresses for Archive offices:**

Campus Main Office/General Information:
1438 Melnitz Hall, 405 Hilgard Avenue, Los Angeles,
California 90024
call (213) 206-8013, FAX (213) 206-8460.

Campus Programming:
Programs are presented year-round in Melnitz Theater
on the UCLA Campus.
For recorded program information:
call (213) 206-FILM, FAX (213) 206-8460.

Archive Research and Study Center:
46 Powell Library, 405 Hilgard Avenue, Los Angeles,
California 90024
call (213) 206-5388, FAX (213) 206-8460.

Hollywood Office/General Information:
1015 North Cahuenga Boulevard, Hollywood, California
90038
call (213) 462-4921, FAX (213) 461-6317.

Hollywood Office/Commercial Services:
1015 North Cahuenga Boulevard, Hollywood, California
90038
call (213) 466-8559, FAX (213) 461-6317.

**For recorded program information: call (213) 206-FILM
For further information:
Monday - Friday, 9:00am - 5:00pm, call (213) 206-8013.**

PRESERVATION FESTIVAL TRIUMPH!

THE SECOND ANNUAL FESTIVAL OF Preservation played to full houses in Melnitz Theater during July. Sponsored by American Movie Classics, the John D. and Catherine T. MacArthur Foundation and The David and Lucile Packard Foundation, the Festival featured twenty-eight recently preserved features and numerous shorts, two programs of restored newsreels, a special program of "paper prints" and an evening devoted to "Mr. Peepers."

Before the opening night screening of Howard Hughes' "Hell's Angels" Preservation Officer Bob Gitt presented a brief history of the film's production illustrated with outtakes and scenes from its lavish opening at Grauman's Chinese Theater in 1930 (which included planes buzzing above Hollywood Boulevard). The "Rediscovering Lost Television: Mr. Peepers" evening played to a turn-away crowd. "Mr. Peepers" co-creator **David Swift** (pictured below, speaking at the press conference announcing the Festival) joined **Joyce Coe** (widow of the show's other creator, **Fred Coe**) for an enlightening question and answer session following the screening of four episodes of the program.

Another highlight of the Festival was the opening weekend premiere of the newly restored print of John Ford's "The Quiet Man." The film's star, **John Wayne**, was represented at the Festival press conference by sons **Michael** and **Patrick Wayne** (pictured, right).



David Swift

PHOTOS: CLAIRE AGUILAR



Mr. Buddy Rogers and Mrs. Rogers

Patrick Wayne quipped that rumors that he had appeared as a child in the 1950 film were totally false, as he had not been born until many years later.

The Festival's closing night presentation of the 1930 two-strip Technicolor "Follow Thru" was introduced by the film's star, **Buddy Rogers**. The film was frequently interrupted



Michael and Patrick Wayne

by applause - both for the film itself, which continues to play extraordinarily well, and for its immaculate restoration. After the screening **Rogers** joined **Mrs. Jack Haley** and **Jack Haley, Jr.** to share memories of shooting "Follow Thru" in Palm Springs.

The Archive's Preservation and Programming staff are already planning for next July's Third Annual Festival of Preservation.



ARCHIVE PRESERVATION

ARCHIVES UNITE TO RESTORE "THE DAWN OF SOUND"

A collaborative restoration project by the Archive, The Museum of Modern Art, the George Eastman House, and the Library of Congress will culminate in "The Dawn of Sound," the first major touring exhibition of films that used the patented Vitaphone sound system.

The Vitaphone process was developed in the 1920s by AT&T through its Western Electric and Bell Labs units. The films in the series were synchronized with Vitaphone disc recordings, in one of the earliest commercially successful sound-film systems. UCLA has transferred the surviving Vitaphone discs onto modern film soundtracks.

"The Dawn of Sound" includes over a dozen newly restored features and selected shorts made between 1926 and 1931. Premiering at the Museum in New York in November, the program will debut in Los Angeles in February.

"The Dawn of Sound" is sponsored by AT&T and organized by Mary Lea Bandy, director, Department of Film, The Museum of Modern Art. The archives collaborating on the restoration project gratefully acknowledge the cooperation of Turner Entertainment Co., Warner Bros., the Burbank Studios, and YCM Laboratories on the project. Watch for more details of "The Dawn of Sound" after the New Year!

GRAMMY AWARDS SAVED

The Archive and the National Academy of Recording Arts and Sciences (NARAS) recently joined together to preserve the Grammy Awards telecasts for 1963, 1965-1968, and 1970. The goal of the project was to assure the long life of these programs and to make them available for research and study purposes.

The programs are each one hour long, the 1963 and 1965 programs were taped in black & white, the others in color. They represent a treasure trove of both sixties live television production at its best and of the popular music of the time. George Schlatter produced and Ted Bergman executive produced; featured performers range from Frank Sinatra to the Beatles.

We now hold excellent quality 1" preservation master tapes on all six shows. Copies were produced for inclusion in the Archive Study Collection and can now be viewed through the Research and Study Center (see related stories).

The Archive is very grateful to Michael Greene and to everyone at the National Academy of Recording Arts and Sciences for supporting and participating in this project.

UCLA FILM AND TELEVISION ARCHIVE STAFF

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David Egen, *Programming Assistant*
Andrea Kalas, *Assistant Manager*
Steven Ricci, *Manager*

NEWS & NOTES

by Diane Vogler

International Visitors ... In the past few weeks many international visitors have been welcomed to the Archive. **Hector Garcia Mesa**, Director of the Cinemateca de Cuba, presented a program of shorts from some of Cuba's most prominent and exciting filmmakers. Garcia Mesa made a donation of prints of the films in the program to the Archive's permanent collection. ... **A. S. Tatari** and **M. N. R. Kahn Afridi**, representing the Indian Broadcast System (Doordarshan) travelled here to research methods of instituting a moving image database network. ... **Francisco Moreira**, a Fulbright scholar and preservationist with the Museo De Arte Moderna in Rio de Janeiro, is currently at the Archive to research American preservation techniques.

Commercial Services ... watch for Archive newsreel footage in KCET's "L.A. History Project," NBC's "Yesterday, Today and Tomorrow," "Lifestyles of the Rich and Famous," "Unsolved Mysteries" and the "National Geographic Explorer" program on the Battleship Bismark discovery.... Our newsreel footage was also featured in the American Masters program, "Satchmo," heralding the life and times of trumpeter Louis Armstrong, and in educational laser discs on Israel and on Martin Luther King, Jr. for ABC News Interactive Video. ... In addition, footage was supplied to several international projects broadcast in England, Belgium, France, Japan and Pakistan!

Screenings ... The Archive works with Media Arts Centers and festivals in the U.S. and abroad to present films preserved by the Archive. ... Archive Director **Robert Rosen** attended the Deauville Film Festival in August for a "Tribute to the UCLA Film and Television Archive" which featured screenings of three Archive preserved films, "The Bat Whispers" (1930), "History is Made at Night" (1937) and "A Star is Born" (1937). ... The Los Angeles County Museum of Art presented three Archive prints "The Razor's Edge" (1946); "The Uninvited" (1944); and "Love Letters" (1945) as part of their recent show, "By Popular Demand: Repeats, Rarities and Reconstructions." ... The recently restored "The Sign of the Cross" (1932) joined "Cleopatra" (1934), "Reap the Wild Wind" (1942) and "Unconquered" (1947) as part of a Cecil B. DeMille retrospective at the American Museum of the Moving Image in Astoria, New York. ... The "American Films Produced in the 1920s and 30s" program at the Cleveland Museum of Art featured a 1933 issue from the Hearst Metrotone Newsreel Collection. ... "Blonde Venus" (1932) was screened at the National Gallery of Art in Washington, D.C. as part of their series, "American Genre: Domestic Violence From Griffith to Hitchcock."

Conferences ... Assistant Film Programmer

Claire Aguilar was invited to speak at "Show the Right Thing," a national conference on multi-cultural film and video exhibition held September 21-23 in New York City. The conference was the first national forum to address a wide range of practical and theoretical concerns related to the exhibition of films and videotapes by and about people of color. ... Curator **Edward Richmond** and Archive Research and Study Center Manager **Steven Ricci** will travel to Miami, Florida this month to attend the Film and Television Archive Advisory Committee (F/TAAC) meeting. Representatives from several archives and film/television industry organizations are expected to attend the meeting hosted by the Louis Wolfson II Media History Center.

New acquisitions ... Television programs recently acquired by the Archive include "Hedda Hopper's Hollywood;" "Irving Berlin's America;" "Our Miss Brooks;" "The Eve Arden Show;" "The Mothers-in-Law;" "John Wayne Standing Tall;" two episodes of the NBC soap opera "Generations," featuring Smokey Robinson; "The Orson Welles Story;" and the International Emmy winner for Best Program of the Year, "A Very British Coup." ... Four Early American silent films D. W. Griffith's "The Woman from Mellon's," "One Flag at Last," "San Francisco After the Disaster," and "The Love Girl" were added to our motion picture collection, in addition to several other films, including "Bill and Ted's Excellent Adventure;" "Farewell to the King;" "Lost Angels;" "Mississippi Burning;" "The Amityville Horror;" "The Believers;" "The Chosen;" "Code of Silence;" "Force 10 from Navarone;" "F/X;" "Harry and Son;" "Heavy Traffic;" "Love at First Bite;" "Meteor;" "Willard;" "Winterhawk;" and William A. Seiter's 1938 comedy, "Room Service."

NAT'L FILM PRESERVATION BOARD MEETS AT UCLA

The National Film Preservation Board, created by an act of Congress in 1988, held their second meeting at UCLA in June. The Board discussed recommendations to the Librarian of Congress for the first 25 films to be placed in a newly established National Registry of film treasures. In announcing the list in September, Librarian of Congress James Billington acknowledged the Board's consensus that the list should represent the broad historic, social and aesthetic importance of film. Voicing the Board's concern, he noted that the point of the Registry is to highlight the need to preserve our entire film heritage, not to merely argue for a particular list of greats.

Archive Director and Board Member Robert Rosen chaired the Board's third meeting in Washington, D.C. in September.

FRIENDS OF THE ARCHIVE

THE ARCHIVE'S ACTIVITIES could not take place without the support of our many friends. Thus it was appropriate that this year's Festival of Preservation was dedicated to the Archive's "Partners in Preservation." Partners come from all sectors of society and help us in many different ways, bringing a wide array of skills and resources to bear on the preservation process. "Friends of the Archive" will be a regular feature of the Archive Newsletter — a place to acknowledge and express our thanks to the ongoing participation of other institutions, corporations and individuals who support the Archive and its programs.

Arthur and Eleanor Haldane have given the Archive a Remainder Interest in their home. When both Mr. and Mrs. Haldane have passed away UCLA will receive the home, sell it, and the proceeds will be used to establish an endowment for the Archive in the Haldane's name.

During July and August the Archive received gifts from *Martin Scorsese* towards the completion of several preservation projects and from *Robert and Ellen Little* towards the preservation of Hungarian footage in the Hearst Newsreel Collection; the Little's gift was made in honor of *Andrew G. Vajna*.

Alan J. Krieger and *Daniel A. Miller* made contributions towards UCLA's first Native American Film and Video Festival. Film critic

Jerry Roberts won an award for journalistic excellence and contributed the prize money to the Archive. The Archive also received contributions from the following individuals and associations: *Las Donas*, a UCLA Alumni support group, *James McCracken*, *Wendy K. Wilson*, *Daniel and Eileen Lichtblau*, *Patrick T. Moore*, *Sanlando Chapter of the American Association of Retired Persons Inc.*, *Mark Schroeder*, *John and Geri Spaur*, *Anne Stranczek*, *Steven and Cathy DeBauche*.

Many of the gifts received during this period came to the Archive as a direct result of the *American Movie Classics* channel's broadcast of the Archive-restored version of "Hell's Angels" over its cable network. The Archive wants to acknowledge the channel for having the vision to realize that presenting a beautiful, complete version of a classic motion picture is worth the effort. We appreciate the role AMC has played in winning over new supporters to the cause of preservation by letting a wider public see its results.

Over the course of the summer the Archive received donations and deposits of films and television programs from *Charlton Heston*, a long-time and generous contributor to the Archive's collection, television and movie great *Eve Arden*, *Don Kent*, *NBC*, *Camera Three Productions*, *Devillier-Donagan Enterprises*, *Flight 7*, *Order of Daedalians*, *Z Channel*, *Orion Pictures Corp.*, and *Concorde-New Horizons*.



... CONTINUED

... from page two

our television efforts, and has been particularly supportive of the ARSC project. Mr. and Mrs. Mo Ostin and the National Center for Film and Video Preservation's National Moving Image Database have provided funding towards the Archive's cataloging efforts, the results of which are now tangibly on display at ARSC.

... from page three

years the interplay between Cataloging, Preservation and Commercial Services activities on the one hand and ARSC on the other will continue to contribute to our understanding and appreciation of moving images.



ARCHIVE IN THE NEWS

"The UCLA Film and Television Archive's second annual Festival of Preservation at once calls attention to the archive's invaluable, ongoing contributions toward retrieving and protecting our endangered film heritage and provides delightful summer entertainment as well." Kevin Thomas, Los Angeles Times, 7/3/89.

"... film preservation may sound noble and dull, not as 'sexy' as, say, the brand-new BATMAN. In fact, the opposite is true: the preserved and restored movies playing in this festival are, on the whole, vastly superior to anything playing in our theaters." From "Film Pick of the Week: 2nd Annual Festival of Preservation," John Powers, LA Weekly, 7/7-13/89.

"They do more than find lost films, they restore old movies so we can see them the way they were supposed to be seen." Leonard Maltin, Entertainment Tonight, 7/10/89.

"Film historians knew of 'The Bat,' but thought it was lost. It was, almost. The UCLA Film and Television Archive and their film preservation project found 'The Bat' stored in an Idaho film collector's backyard....and Thursday night, at UCLA's Melnitz Theater, you can see it." Gary Franklin, KABC News, 7/10/89.

"Igual que otras instituciones parecidas, el Archivo de Cine y Television de UCLA constituye una valiosa fuente de investigacion para quienes desean descubrir los secretos y las claves artisticas y culturales que se encierran en determinadas corrientes cinematograficas." From "Una Conversacion con Robert Rosen," Juan Rodriguez Flores, La Opinion, 7/23/89.

"Is it too much to call any one film series 'essential'? Perhaps. But the UCLA Film Archive's comprehensive Carl Dreyer retrospective at Melnitz Theater, Saturday through Aug. 28 deserves that accolade." Michael Wilmington, L.A. Times, Tuesday, 8/1/89.

"Earlier, archive director Robert Rosen had ticked off statistics describing the problems the archive faces in its task of preserving the legacy of American film... 'There's 100 million feet of nitrate film in the country, 25 million feet of it here, and in 20 years it will all turn to dust. It costs one or two dollars a foot to transfer it to safety stock, which should inspire people to do something about the problem. But everyone seems to be complacent, as if it's under control. We are in desperate need of assistance.'"

UCLA Film and Television Archive Newsletter/Calendar

EDITOR

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EMMY HONORS TO ARCHIVE

FOR "ACHIEVEMENT IN ENGINEERING" ON ASTAIRE RESTORATION PROJECT



PHOTO: CRAIG T. MATHEW

(From left to right) The Astaire restoration team, **Dan Einstein** (Project Coordinator), **Ed Reitan** (Technical Manager and VTR Research/Redesign), **Robert Rosen** (Archive Director), and **Don Kent** (Videotape Technical Operations) attended the September 16 non-televised portion of the "41st Annual Primetime Emmy Awards" to receive the Archive's award for "Outstanding Achievement in Engineering Development" for the restoration of the 1958, 1959 and 1960 Fred Astaire Specials.

More television news: In November the Archive will launch a new on-going series in association with the Academy of Television Arts and Sciences (ATAS), "The Archive Television Theater." Premiering Thursday, November 9 with the landmark Playhouse 90 presentation of "Requiem for a Heavyweight," the series will feature treasures from the Archive's extensive holdings of anthology dramas from the Golden Age of Television. See the Calendar for details.

ATAS and UCLA work together to increase public awareness of and knowledge of television arts, science and history; to encourage research and teaching in television history, criticism and theory; and to ensure preservation of television broadcast material for posterity.

UCLA Film and Television Archive
1438 Melnitz Hall
405 Hilgard Avenue
Los Angeles, California 90024-1662

Address correction requested

UCLA Film and Television Archive
has offices on the UCLA Campus in Westwood and in the Television Center complex in Hollywood. The Archive has programs in preservation, programming and research & study. Following are phone numbers and addresses for Archive offices:

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